M. E. STEARNS

College News

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Prof. Hatfield on Wilhelm Muller.

On Wednesday evening, January 12, in Billings Hall, a lecture on the German lyricist, Wilhelm Müller, was given by Prof. James T. Hatfield of Northwestern University. The lecture was most happily presented in that it gave not only a critical estimate of Müller's work, but furnished a great deal of the work itself in the songs from "Die Schöne Müllerin," sung by Mr. Alfred Denghausen of Boston.

Professor Hatfield introduced his subject by presenting Wilhelm Muller in his most able capacity—that of the lyricist. He has caught, he said, the perennial freshness of the old Volkslied, perhaps not the letter, but always the spirit of it. The modern writer of the Volkslied is the rare success; it is not catching the spirit of the old ballad to collect a quantity of obsolete phrases, old customs and vulgarisms and call the result a Volkslied; the dialect of this new-fangled production has never survived because it is not genuine. Goethe, Bürger and Heine are the modern exceptions, but Heine openly confesses his debt to Müller from whom he acknowledges the borrowing of his intermezzo meter.

Having placed Müller as a poet, Professor Hatfield proceeded to sketch his life. His childhood, his service in the Napoleonic wars, his university career, his Italian journeyings—all these Professor Hatfield summed in a few sentences, leaving detail for the encyclopedia. He proceeded straight to that which was more intimately connected with his life and work than the narration of external events would show—his diary. Here is found his circle of acquaintances and Louisa Hensel. The seventeen-year-old daughter of the Lutheran minister, a spiritually-minded maiden with aspirations for the convent and seclusion, was Müller's greatest inspiration. Practical incentive was the circle of friends interested in the promotion of romanticism in German literature, by whom much work was done in collaboration, with Müller's "Die Schöne Müllerin," a lyrical drama in two parts as the result. This embodies the most exquisite of Müller's work and practically stands alone in literature in that it develops marked action with strictly lyrical treatment. Goethe approaches this effect in his conversational lyric; the English sonnet cycles fall far short of the goal which Müller reaches.

"Die Schöne Müllerin" presents the story of the wandering apprentice who follows the brook and comes upon the lovely miller's daughter. As he contemplates her charm, the huntsman from the wood appears on the scene, and the apprentice finds himself alone and Rosa happy with the huntsman. The second part of the drama, called "Die Winterreise," shows the lovelorn apprentice wandering miserably through ice and snow and finally disappearing with a mournful meditation. This action is embodied in twenty-three songs, the accompaniments to which have been composed by Schubert.

Four of these songs from the first part were sung by Mr. Denghausen. There could have been no better way in which the outsider could have recognized, could have intimately felt the charm and daintiness of these lyrics. Mr. Denghausen interpreted the spirit of each song in a rarely sympathetic way, leaving no doubt in our minds that Professor Hatfield was justified in his praise of "Die Schöne Müllerin." The first song which forms the prologue, "Das Wandern," was a charming introduction to Mr. Denghausen's ability as well as to the song-sequence. The rippling of the Schubert accompaniment that reflected the water, the delicate tone and the easy swing of the words gave an impression of unusual charm. A further development of the water theme with the introduction of more complex action and motive took place in the second song, "Wohin," translated by Longfellow in his Hyperion. One of the most enthusiastically received songs was the splendidly rising "Ungeduld," with its refrain of "Dein ist mein Herz."

With the second part, "Die Winterreise," the tone changes. "Der Lindenbaum" introduces the plaintive sighing of the apprentice who used to sit beneath its shade and dream of Rosa, but now hurries past it out into the winter cold. "Der Posthorn," with its echoing accompaniment voicing the tramps of horses and the horn of the mail coach, which brings the apprentice no letter, drops into the same dreary tone. The closing song, "Der Leiermann," gathers up all the young sadness of the whole play in the wail of the organ grinder's tunes. Mr. Denghausen sang this exquisitely and was deservingly encored.

Professor Hatfield then sketched lightly the many other works of Müller; the nature poems and the many collections, reading from one of the more humorous Trinklieder his translation of "The Tippler and the Horse," and closing with keenly selected epigrams from the great number which Müller has written.

In concluding, Professor Hatfield gave to Müller one last word of appreciative praise, in showing him to be a popular poet, yet so full of strength and delicacy that his works will last beyond mere popularity; "the human race takes charge of them that they shall not perish."

Professor Hatfield is ably equipped for the intrepretation of Müller, as he has edited his works and translated many of his poems. His translations, several of which he read, are unpublished.

The Department of Hygiene and Physical Education.

That the Mary Heminway Hall and the Department of Hygiene and Physical Education are realities is being gratefully recognized at Wellesley now that the classes are organized and enthusiastic reports are heard from each one. The Hall, itself, is one of which we may justly be proud, so that we feel repaid by a walk of inspection to the West Woods. It is designed to meet the requirements of the course for the training of teachers of hygiene and physical education and to provide gymnasium practice for the entire college. The equipment and plan throughout is admirably suited for this purpose. There are the administration offices opening off from the main hall and beside these two rest-rooms. Opposite is the most popular part of the Hall—the gymnasium. This is an unusually sunny room, one hundred by seventy feet, with a roof quite remarkable for its delicacy, combined with strength of frame structure. So well lighted is the gymnasium through the long windows on three sides that the oppressive heat from the usual glass roof is avoided. On the floor there is ample space for two basket-ball courts, a double tennis court, four circles for large group games and nine lines for relay games. It is fully equipped with the apparatus that always makes the chief fascination of a gymnasium. Already some of the classes number more than one hundred and, owing to the Normal Department, a large corps of directors can be assisting at one time. At one end of the gymnasium is a balcony containing about two hundred seats, from all of which the entire floor can be seen. The gymnasium is a part of the Hall, which, to a less perfect degree, we expected to find. But downstairs are a great many surprises. Here are the stock-rooms where the twelve hundred suits are kept. After they have been used, the suits are taken to the drying-room where they stay until perfectly dry, when they are again placed in the partitions in the stock-room. There are one hundred and twenty dressing-rooms and sixty baths operated all together as a squad comes in from the class or sport. From the dressing-rooms two doors lead out to the familiar West Woods' playground. Upstairs are the lecture rooms, as sunny and attractively furnished as all the rest. One of these is equipped for a lantern and stereopticon.

One interesting feature of the Hall for us all to enjoy and profit by is the library. This consists of about two thousand volumes dealing with subjects pertaining to the biological and physiological courses and to different forms of social work, playgrounds and settlements. For the courses in this department not only include individual hygiene but deal with the improvement of community life. In addition to the volumes, which are carefully kept up with the theories and facts of present-day investigation, are hundreds of pamphlets and all the current magazines dealing with these subjects.

The physiological laboratories with complete equipment and a workroom from which open a toolroom and a dark room for developing photographs, show other lines of the work carried on in this complete and inclusive hall.

(Concluded on Page 4.)

College News.

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EDITORIAL.

Sobriety is perhaps not a virtue to appeal to youth in any time, but certainly not to that unleavened mass which is gathered on the Wellesley campus. We desire to be unconventional— except where unconvention interferes with our "vested interests;" Nietsche, Ibsen and Shaw are our gods, and to live with them in a maze of piquant contradictions, is the acme of self-satisfaction. Yet though we seek after the unusual, though, according to womanish custom, we long for the Romantic (in a new form, to be sure), the result is most disappointingly prosy. Underneath the veil of gay paradox, sparkling and changing in color as new lights are thrown on it, is a solid block—unmoving, dead. In speech we are interestingly rash, but in action—we are not even dead, for we never were alive. And isn't this just because we are so impossibly rash in our expression? None of us think of living according to Nietsche, though we may exercise our minds and tongues upon him. At first sight this makes it seem as though our somewhat showy unconventionality must be quite harmless. It isn't. It divorces our thought from our action, our principles from our conduct in such a manner as to prevent there being any practical gain, any real advance. If the veil were not quite so glittering, perhaps we might see the stolid form beneath. It is a wise commonplace of Bishop Butler, which says, "Things and actions are what they are; and the consequences will be what they will be; why then should we desire to be deceived?" And to realize its truth is to think soberly, to be a little less ready to leave old standards until a new be found firm enough to make a foothold for conduct, and then to make them a foothold for conduct, would mean infinitely more value in our opinions. For now it is true that those who profess faith in the old order as well as those who hanker after the new, have absorbed this pleasant idea of principle as an ornament to life, a curious problem for discussion but without restraining force or action. Convention, not conviction, is the rule of conduct for both, whether the expression be conventional or unconventional.

A curious illustration, in a small way, of the divorce of "faith from works," occurred here last week during the Boston elections. In the first place, although every one who has reached the college stage of civilization professes the utmost cynicism in regard to newspaper truth, there was in all the condemnation of Mr. Fitzgerald—and it was all condemnation—no supporting proof offered except the statements of partisan newspapers, and the innuendos—not proofs—of a curiously personal Finance Commission. Then, the judgments were conventional in the extreme. The most devoted student of Nietsche did not profess to admire his "circumvention of men" in Mr. Fitzgerald, but condemned throughout those qualities in him which she believed him to possess, and theoretically ought to admire. In narrower spheres of conviction the contrast was even more striking—girls who in college talk interestingly and at length on the cause, with a capital C, meaning thereby Socialism or Suffrage, did not know the attitude of the candidates either towards the laboring man or towards women as a class. The divorce of their action from their ideal is so absolute that it never occurred to them to look up the candidates' opinion—but that did not hinder their decision. Mr. Fitzgerald offered an old age pension for city employees, and stood for the city as a model employer, "a fair day's pay for a day's hard work and an old age assured." But the conventional predjudice for Back Bay Respectability as against Irish American Politics was too strong for these preachers of the brotherhood of man to see the possibility of this entering wedge for Socialism. Perhaps it would be wise to say that Mr. Fitzgerald is not a Socialist in conviction; his works are better than his faith!

The election discussion as an illustration for my text is no doubt somewhat far-fetched; there are many and more pertinent illustrations to be found nearer home. But we are all more conscious of this—and perhaps a little bored by them now. If you are not bored yet you might find it an interesting exercise for your imagination to consider soberly how curiously you would act if you should make your actions jibe with your professed convictions.

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COLLEGE CALENDAR.

Saturday, January 22, from 4 to 6 o'clock. A reception given by the Seniors to the students in the Physical Education Department.

Evening. Play by members of the French Faculty at the Shakespeare House.

Sunday, January 23. Service in Houghton Memorial Chapel at 11, A.M. Sermon by President Albert Parker Fitch of Andover Theological Seminary in Cambridge.

Vespers at 7, A.M. Address by the Reverend Henry Sloane Coffin of New York.

Monday evening, January 24, at 7.30 o'clock. A lecture on modern opera by George Coleman Gow, professor of music at Vassar, illustrated by Jean Sinclair, a member of the Vassar Music Department.

COLLEGE NOTES.

Those who knew Miss Hill's devotion to her subject will be interested in the following announcement which promises success for her. It is from the Boston Transcript of January 12, 1910:

"Educational dance as developed in Wellesley College by Miss Lucille Eaton Hill and her student associates, is now recognized as an original and concrete factor in educational progress. It is proposed to bring the subject to the attention of the public through diverse channels of experimental application in Boston, under co-operate management through a central office. At the close of a definite introductory period an announcement will be made."

Until then the correspondence address will be St. Botolph Studios, 20 St. Botolph street, Boston, Mass.

At the next meeting of the Alliance Française, to be held on January 22, at 7.30 o'clock, in the Shakespeare House, the members of the Faculty are to present a play, entitled "Les Deux Sourds." The cast will consist of Mlle. Regnié, Mlle. Sérafon, Mlle. Debrie and Miss Alice Leavitt. Mlle. Regnié is in charge of the play.

The Student Volunteer Band has issued an invitation to the college at large for an informal discussion of the Rochester Convention considered from a new point of view, to be held at the Agora House at 4, P.M., Sunday, January 23, 1910.

There was an ice carnival last Monday, January 10, very successfully managed by Miriam Carpenter and her committee, Helene Williams and Persis Pursell.

The meeting of the Christian Association was held in College Hall Chapel, January 13. The subject was the Rochester Convention, and the meeting was in charge of our general secretary, Miss Button. Miss Davis, Frances Gray, Carol Williams and Miss Kendall each in turn told us of the great convention and of the inspiration they had received from contact with so powerful a movement.

On Saturday evening, January 15, a Masquerade Dance was given at the Barn.

OBSERVATORY NOTES.

The periodic comet, called "Halley's comet," because this astronomer first determined its period and predicted its returns after its seventy-five years of absence in space, true to prediction, is now approaching the sun. It was first found from comparison of photographic plates at Heidelberg, Germany, September last. It was first seen at Whitin Observatory, December 8, as a hazy, tiny star of about the thirteenth magnitude. Within a few days a star-like nucleus has been detected with the twelve-inch telescope. This comet in its absence has covered the orbits of all the planets twice. It is now within the orbit of Mars, moving with increasing velocity towards the sun. The sublime thing is that astronomers so perfectly understand the laws of gravity that, allowing for the influence of all the planets whose paths it has crossed, they could predict its return and where it should be looked for—and it is "on time." February 7 a lecture will be given before the college on this comet by Professor Brooks, the discoverer of a score of comets.

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Juniors: Friday evening, January 21, 8.00-9.30.
Sophomores: Tuesday, P.M., February 1, 4.15-6.00.
Freshmen and Specials: Wednesday, P.M., February 2, 4.15-6.00.

CHOOSING OF SEATS AT ELEVATOR TABLE.

Seniors: Monday, A.M., February 7, 9.00-12.00.
Juniors: Tuesday, P.M., February 8, 4.15-6.00.
Sophomores: Wednesday, P.M., February 9, 4.30-6.00.
Freshmen and Specials: Thursday, P.M., February 10, 4.30-6.00.

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Signed. ALICE R. PORTER.

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ART EXHIBITION AT FARNSWORTH GALLERY.

A delightful exhibition of pencil sketches and etchings by Mr. Hornby, recently held in the Boston Public Library, has attracted much favorable comment in Boston. It is, therefore, a pleasure to announce that Mr. Hornby has very kindly consented to exhibit the collection at the Farnsworth Art Gallery for a short time. The exhibition will be open from January the twentieth to the thirtieth and it is hoped that many will be able to enjoy it.

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Lecture on "Parsifal" by Professor MacDougall.

On the afternoon of January 12, in Billings Hall, Professor MacDougall delivered a very interesting interpretative lecture on Wagner's opera, "Parsifal." This is the last of his operas and is the one most characteristic of Wagner's third period of composition. It is held by some to be the most eccentric of all his operas. The New York critics considered it a complete failure, when it was produced there some years ago. However, the enthusiastic exponents of Wagner adhere to the opinion that it is his greatest achievement in the operatic line.

The plot of the opera is somewhat as follows: A knight named Titurel is custodian of the Holy Grail and of the lance that wounded Christ. He built a castle in Spain and trained a noble band of knights. They held these sacred relics in solemn custody. Every year they celebrated the Eucharistic ceremony during which a dove descended and gave renewed spiritual strength to the knights. In the neighborhood dwelt a man named Klingsor, who possessed certain magic powers which he used for wrongdoing, and who sought allegiance with the Evil One. Around his palace he had a garden, half flowers and half women. These magic beings seduced the knights of the Grail, under the instigation of Klingsor. Amfortas, the head knight, fell a victim to their wiles, and in a personal combat with Klingsor, he was wounded by the sacred lance, and this relic came into the latter's possession. At the opening of the opera, Amfortas is suffering from the wound he received, which cannot be healed unless touched with the lance. This lance—so it has been told the knights—can only be redeemed from Klingsor by a "Guileless Fool." Then the knights shall forever be released from Klingsor's sway. This Guileless Fool is Parsifal.

The opening scene shows Parsifal in the act of killing a swan. The Knights of the Grail are shocked at this, but they take him to the Temple of the Holy Grail and he attends the sacrifice in the chapel. He sees and understands Amfortas' suffering and resolves to redeem the relic. Another interesting character is that of Kundry. She is supposed to have been Herodias in a former existence—the one who mocked Christ on the way to the crucifixion. She was the chief instrument in the seduction of the knights. At times, when directly under Klingsor's influence, she is a beautiful woman. At other times she is a humdrum sort of creature, dressing in a way that is entirely unkempt, and acting in a half-mad fashion. At such times she visits the knights—but after each visit something evil comes to them, so that they come to regard her visits with distrust. Kundry is the one chosen to work the spells on Parsifal. He, however, resists. Klingsor appears and hurls the lance at Parsifal. But it is suspended in the air, seized by Parsifal, and as he waves it, the magic castle tumbles to the ground, and Klingsor's power is gone forever. Kundry eventually is baptized, and Parsifal, after healing the wound of Amfortas, is made head knight of the Grail.

Professor MacDougall then proceeded to play and explain the main themes in the opera. The first one was the Grail motif, which is one of the strongest. When the prelude to the opera ends, Wagner finishes it with a few very light chords. Then the curtain goes up and discloses a form, and Gurnemanz, with two esquires. Then comes this motif, followed by the vigorous Faith motif. These two, usually in conjunction, run throughout the opera.

The Kundry motif is very interesting on account of its unusualness. Her first entrance consists in a wild rush on the stage. She then gives a flask containing a healing medicine for Amfortas' wound to Gurnemanz. The theme is very sardonic and full of discordance. It is always harsh, and seems to indicate a woman mentally unbalanced. The introduction to Klingsor is full of this motif because she is to be the chief instrument in the downfall of Parsifal.

The Parsifal theme has been much discussed. Some critics claim that when Wagner wrote this opera, he had lost much of his freshness. But this motif is splendidly virile, rich and beautiful. It is rather reflective and borders on the religious. The Lohengrin motif is more brilliant and shows the vigor of youth better, but the two characters are vastly different. This theme works out in various ways, sometimes in sections, sometimes in its entirety. Towards the end, where Parsifal assumes the leadership, through the overthrow of Klingsor, at the climax, the theme is tremendous and is very strong and impressive. The motif of the bells of the chapel is very good. The bells are four in number. They are heard calling the knights to the Eucharistic service.

The Eucharistic scene is perhaps the most impressive. At the beginning we have the motif of the "Guileless Fool" sung by a quartette. It is curious, but has a certain expressiveness. As the knights arrive in the chapel we hear the Grail motif. Amfortas raises himself on his couch in great agony; the Holy Grail is brought before him; then as the knights sing, an increasing gloom darkens the chapel. At this point the Eucharistic motif is introduced. Then the Cup lights up with a reddish glow, and Amfortas raises it and gently waves it towards all the knights. At this instant a door descends from above in a dazzling beam of light. The knights' song in this scene is very characteristic of Wagner's endless melody.

Professor MacDougall closed his lecture by playing the prelude to the opera. It consists of many of the themes: first the Eucharistic motif, then the Grail motif, and the Faith theme. It was effectively played and was the splendid closing of a most interesting lecture.

(Continued from Page 1.)

The Department of Hygiene and Physical Education.

Because the department is still so new the courses are not fully developed. A two years' course leading to the certificate of the Department of Hygiene and Physical Education is now offered to the special student. This is designed for the training of teachers of hygiene and physical education. Now, the candidates must meet the requirement prescribed for admission to the Freshman class. The opportunity of combining this course with the regular work prescribed for the Bachelor degree is offered to candidates for the B. A. degree entering in September, 1909, and thereafter. Certain courses are required for all normal students, as physics, chemistry, biology and English composition. The list of courses offered for the first year includes kinesiology, practical gymnastics, corrective gymnastics, emergencies, normal instruction and gymnastic games, dancing, swimming, theory of gymnastics and the art of teaching, and a course in games, plays and folk-dancing especially designed for playground work. These are but a few of the great variety of courses offered. A sound mind in a sound body is what this department, with Miss Amy Homans at its head, is to stand for in Wellesley.

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GRADUATES' CLUB.

On Saturday, December 11, Miss Pendleton and Miss Calkins gave a luncheon for members of the Graduate Club. The guests were received in the Faculty parlor at College Hall, where the new members of the club had an opportunity of meeting the Committee on Graduate Instruction. Miss Hazard made a short address, speaking of the meaning and privilege of graduate study, and commenting on the very creditable work which has been accomplished in the past by graduate students at Wellesley.

The speeches which followed were given between the courses at luncheon. Miss Calkins welcomed the new members to the fellowship of the club and spoke of the necessity of a common social tie between students engaged in lines of work that tended so strongly towards specialization. Miss Risley, president of the Graduate Club, breathed the secret wish of every graduate—that some day there may be a special home for the club where all may be together. Professor Ferguson of the Botany Department made the closing speech, telling of graduate work at Cornell University. She spoke particularly of the great value to a student of the interest and sympathy of other workers engaged in similar lines of work.

The meeting was closed at the end of luncheon that the members might attend Mrs. Snowden's lecture.

LAURA WELCH, Reporter.

FREE PRESS.

I.

Wellesley, stop introspecting and analyzing your motives, and dissecting your conscience, and plucking out your peccadilloes, and tearing out your few good, ordinary faults till there is nothing left of you but an attenuate ideal! A vulgar philosopher said that a reasonable amount of fleas was good for a dog, because it kept him from worrying over being a dog, and, not to carry the analogy further, Wellesley is ideal enough now, despite the existence of societies. If we could go direct to some other ideal place after Commencement it might pay to keep on planing off the rough spots at Wellesley, but we have to go into a very unideal world, and I believe that college which fits its graduates to meet unpleasant fortunes with pluck and serenity is the college which does its graduates the greatest service. And the only way to develop these qualities is by having medicine to take, and taking it. A snail makes very good progress on a pebbly road, but put him on a sheet of glass and he sprawls. If you must abolish societies, do so on the ground that the girls in them are losing valuable opportunities in self-control and character building which the exclusion gives to the non-society girl. In my day we had a better opinion of our non-society friends than to think they needed every straw removed from their path. I am sure that many of them got as much pleasure from societies as the few got pain.

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One Alumna who was not invited to a society till her Senior year said that it hurt her extremely at the time, but it did her character more good than anything else at college and helped her to meet easily later and far more serious troubles.

Don't make Wellesley so ideal that we are dazed for a year or two after we get out in the world. There are ups and downs in the world; give us a chance to train for them a little at college where there are so many compensations to console us. Equalization comes in the fact that all of us aren't down all the time. The non-society girl emerging into the world often rightly enough takes precedence of her society sister. Sometimes she marries while the society girl remains single. Then she has a house, and enjoys its privacy, while the other girl has none. Fellow spinsters, shall we abolish marriage?

The weak girl will always be unhappy, but the sane girl will make capital of her loss; so why destroy the comparatively harmless pleasures both of the society girl and the non-society girl who enjoys the hospitality of the houses for the sake of making hardship easier for one who will find unhappiness anywhere. We soon forget our unhappiness, but our pleasures are very valuable to us later on. How would Hercules have been, asks Epictetus, had he said, "How shall I contrive that a great lion may not appear to me, or a great boar, or a savage man? And what hast thou to do with that? If a great boar appear, thou will fight the greater fighter."

WINIFRED HAWKRIDGE, 1906.

II.

In reply to Miss Case's Free Press of last week, I may affirm that, whether it is the opinion of the many or the few, there are surely those who believe firmly that refusing or resigning from the Wellesley Society has done and will do some measure of good. Otherwise we should never have had the problem. The example of every girl, not necessarily the girl of 1910 and 1911, but each one of the long line of Alumnæ stretching into the past who has refused society membership—the example of every girl who, realizing the futility of one or two reformers in the midst of thirty complacent beings, has followed up her realization with resignation—has substantially contributed to make the present issue possible. And should societies continue in their present form, just so much will the refusals of 1912 and 1913 and all the coming college generations aid in satisfactorily adjusting the society problem.

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FREE PRESS—Continued.

III.

As a Wellesley alumna and as a member of a Wellesley society, I am protesting against Miss Rothery's designation of the present discussion of college societies as an "hysterical agitation." I have been reading the articles which have appeared in the COLLEGE NEWS with a great deal of interest and, if they are an evidence of the spirit in which the problem is being approached, I should term it a most healthy agitation. If it is thought best to submit the question to the Alumnæ, as Miss Rothery suggests, I think the case will be disposed of easily and quickly. I feel that the majority of Alumnæ of over five years' "growth" would vote gladly and cheerfully to abolish what, considered from a viewpoint far removed from the prejudiced one of the undergraduate, is a survival of the past. Fräulein Müller speaks of the "Alumnæ who toiled unceasingly and sacrificed much to build up these charming houses." I think I may wear the halo along with the rest of that noble band. Long before the Shakespeare House boasted its present lining of oak panelling and burlap, I pounded my fingers black and blue nailing strips of green denim from floor to ceiling, and did other menial tasks in the effort to make presentable what was then a shell without an interior. But I do not weep sentimental tears over all those "years of unremitting toil." Rather, I feel keenly disgraced when I think of the years spent in a cottage at Wellesley whence, on Saturday nights, all but two people from the floor on which I lived, fluttered off to society meetings, indifferent to the pangs which it would be fatuous to suppose did not attack the left-behinds. The worst of it was, these left-behinds were superior to most of us in scholarship and in general ability.

I have never forgotten the confidences of a non-society Wellesley girl who once happened to have her steamer chair beside mine on an ocean steamer. It was when I had been out of college only a few years and it did not impress me then as it does now. She told me her college years had been embittered by the existence of societies, that she was afraid to cultivate the friendship of some society girls she longed to know because they were society girls and that, although she had been out of college eight years, she had never attended reunions because of the old bitter feelings which swept over her at those times. I acknowledge this girl was painfully sensitive, but it is reasonable to presume that Wellesley is like the rest of the world in having her full quota of sensitive people. At any rate, whether the case was exceptional or not, the recital of that girl cancelled for me once and for all the idea that societies have a divine right to inflict torture.

We who are doing any sort of social work preach and practice, to the best of our ability, brotherhood. When we establish a "social center" in a neighborhood we urge everyone to "fall to" and make it a success, arguing via the local papers and our friends that the time is past for cliques and sets and factions of one kind and another and that progress, political and social, can be a reality only when we "get together." College girls certainly ought not to require much thinking and talking to be convinced that they, of all people, must get in line with the spirit of the times. MARY B. GILSON, 1899.

Prize Offer for Essay on Woman's Suffrage.

The Education Committee of the Massachusetts Association opposed to the further extension of suffrage to women offers two prizes, one of $100 and the other of $50, for the best essays on "The Case Against Woman's Suffrage." These essays must be written by women who are juniors or seniors during the present year at any college in Massachusetts, and sent, with the writer's name and that of her college, before April 15, 1910, to the committee.

COMMITTEE ON PRIZES.

Mrs. Barrett Wendell, 358 Marlborough street, Boston.
Miss Katharine V. Spencer, 2 Cragie street, Cambridge.
Miss Mabel Stedman, South street, Brookline.
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ALUMNÆ NOTES.

In addition to notes concerning graduates, the Alumnæ column will contain items of interest about members of the Faculty, past and present, and former students.

Reference in another column to the recent death of Professor Morgan calls up a commanding figure of earlier college days. A graduate of Oberlin College, and the daughter of an Oberlin Professor, Miss Morgan brought to Wellesley a rich inheritance of character and inspiration. Those who knew her at her best were charmed by the unique personality, the energy, the vision which made all things new. They will be lost in gratitude for the life which has now closed its earthly course, not mourning that their guide, philosopher, and friend, after years of decline and weakness, has passed out of that "finite" which with irresistible blending of humor and pathos she used so frequently to deplore.

The great success of the presentation of "The Tonga Trip of 1908" by the Chicago Wellesley Club was in large measure due to the work of members of the original cast, not members of the club, who came to Chicago for the production; and also to graduates of other colleges who lent their aid in a most generous spirit of co-operation. After $1,000 had been paid out in expenses, $2,000 was cleared for the Students' Building Fund.

An Indiana Wellesley Club has been formed recently. Meetings will take place at some time in the Christmas and summer vacations. All who would like to become members are requested to notify the Secretary, Miss Elizabeth C. Everitt, 5831 East Washington Street, Indianapolis. The other officers elected are Miss E. T. Shubrick, president; Mrs. J. C. Moore, vice-president, and Miss Stella Morrison, treasurer.

Miss Juliette M. Fraser, 1909, is teaching Latin in the new High School, Honolulu, T. H.

Miss Mary T. Noss, 1909, is teaching Music, French and German in the State Normal School at California, Pennsylvania.

Miss Gertrude G. Fisher and Miss Josephine T. Chase, 1909, are assistants in the Histological Department of the Board of Health Research Laboratory, New York City.

Miss Edith Bryant, 1909, is teaching Latin, French and English in a school for girls at Washington, Connecticut.

Miss Sarah Schaefer, 1906, is teaching in the High School at Collingswood, New Jersey.

Miss Olive A. Smith, 1907, is doing graduate work at Columbia in Political Science and History.

Miss Emily MacFarlane, 1909, is teaching in the High School at Brewster, Massachusetts.

Miss Harriet L. Kidder, 1907, is doing graduate work at the University of Chicago.

Miss Elizabeth Gillespie, special student 1884-86, is teaching in the High School of Norfolk, Va. Her present address is 604 Botetourt Apartments, corner Botetourt and Bute Streets, Norfolk, Va.

Miss Nina L. Marshall of 1895, who has been a seience teacher in prominent schools of New York City since she left college, is now lecturing on science each week in the school of Mrs. Finch, New York City. She has also lectured before various clubs, and no one familiar with Miss Marshall's writings and with her work as a teacher can fail to expect success for her in this new field. Miss Marshall's present address is 124 E. 58th Street, New York City.

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Miss Luna K. French, 1905, and Miss Maude W. Clark, 1899, are teaching in the trade school for girls newly established this fall in Boston.

Miss A. Edith Lees, 1889-90, is teaching at Dana Hall, Wellesley.

Miss M. Lois Stone, 1909, is assistant in the Harwich (Mass.) High School.

Miss Ethel H. Watt, 1907, and Miss F. Irene Watt, 1909, are teaching in Fulton, Maine.

Miss Laura Edwards, 1909, is teaching in Forest Park University, St. Louis, Missouri. Miss Edith Osgood, 1909, is a resident social worker at the Library Club House (18 Hull Street) in the North End of Boston.

Miss Frances Lee, 1909, is teaching Latin and English in the Cornish School, New Canaan, Connecticut.

Miss Linnie Searles, 1909, is teaching English and German in the Templeton (Mass.) High School.

Miss Georgiana Keith Fiske, 1909, is teaching English and History in the Scituate (Mass.) High School.

Miss Harriet A. Dunn, 1909, has an appointment to teach in Porto Rico.

Miss Belle Hicks, 1908, is engaged in library work at the New Bedford Public Library.

Miss Clara Gregg, 1909, is teaching in the Public Schools in Steubenville, Ohio.

Miss Ella Tilford, 1908, is teaching in the Temple Collegiate School, Louisville, Kentucky.

Miss Elsa Chapin, 1909, is teaching in the Blanchard-Gamble School, Santa Barbara, California.

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ALUMNÆ NOTES—Continued.

Miss Mabel Dodd, 1909, is teaching in the Grinnell (Iowa) High School.

Miss Mignon Baker, 1902, is teaching in the Martha Washington Seminary, Washington, D. C.

Miss Lorraine M. Eaton, 1909, is assistant in the English Department of the Wellesley High School.

ENGAGEMENTS.

Miss Edna Marion Wood, 1909, to Mr. Cecil K. Blanchard, Amherst, 1909.

Miss E. Louise Smith, 1909, to Mr. James Weir Elliott, Jr., of Jacksonville, Illinois.

Miss Alice Dawson Bowers, 1909, to Mr. William Andrew Bancroft, Amherst, 1906-1908, of the Diplomatic Corps at Bucharest, Roumania.

Miss Marguerite Birge, 1907, to Mr. Frederic Eugene Banfield, Jr., of Newton Center.

MARRIAGES.

Collier—Vail. January 12, 1910, in Blairstown, New Jersey, Miss Mary Gregory Vail, 1902, to Mr. Allen Collier. At home February 11 and 18, 2048 Auburn Avenue, Cincinnati, Ohio.

Gardner—Noble. December 21, 1909, Miss Katharine N. Noble, 1905, to Mr. Edward H. Gardner, Instructor in the University of Wisconsin, Madison, Wisconsin.

Jordan—Bixby. November 2, 1909, in St. Louis, Missouri, Miss Emma Bixby, 1907, to Mr. Albert Hastings Jordan. At home, 4129 Washington Avenue, St. Louis, Missouri.

Putnam—Fletcher. January 5, 1910, in Claremont, N. H., Miss Euretta Frances Fletcher, 1908, to Mr. Herbert W. P. Putnam. At home after February 1, 22 Summer Street, Claremont.

BIRTHS.

January 5, 1910, a daughter, Florence Margaret, to Mrs. Percival John Parrot (Florence Hubbard, 1898).

DEATHS.

November 26, 1909, in Brockton, Massachusetts, Clara P. Holmes, mother of Alice C. Holmes, 1909.

December 9, 1909, at Atlantic City, New Jersey, William D. Kelly, father of Jeannette S. Kelly, 1904.

December 23, 1909, at Saratoga, Santa Clara County, California, after a week's illness terminating in pneumonia, Miss Anne Eugenia F. Morgan, formerly Professor of Philosophy (1878-1900).

CHANGES OF ADDRESS.

Miss Lucy C. Worth, 1883-84, 244 Walnut Street, Westfield, New Jersey.

Miss Helen M. Goddard, 1907, 5450 Vernon Avenue, St. Louis, Missouri.

Miss Gertrude Schoepperle, 1903, Student Hostel, 93 Boulevard St. Michel, Paris, France (for the winter).

Dr. Louise M. Sturtevant, 1899, Pearson Road, West Somerville, Massachusetts.

Miss Caroline R. Pulsifer, 1902, 26 Monmouth Street, East Boston, Massachusetts.

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SORORICIDES.

Aye, tear those battered emblems off
That long the snob have graced!
For many an eye has glared to see
That pin upon that waist!

Her room once redolent with tea
Where knelt the Sophomore crush,—
While crowds were peeping in to see
How fared it with the Rush,—

No more shall feel that Sophomore's tread,
Or know the conquered knee;—
The Harpies of the Sore have plucked
The Eagle of her Tea.

P. I. K. E. R. S.

EXHIBITIONS.

St. Botolph Club: Mr. Benson's Paintings.
Copley Gallery: Mr. Woodbury's Paintings.
Doll & Richards: Miss Ball's Paintings.
Copley Hall: Mr. Furlong's Paintings.
Copley Hall: The Benguiat Collection.
Boston Public Library: Mr. Hornby's Etchings.
Twentieth Century Club: Mr. DeForest's Sketches.
Boston City Club: Miss Richardson's Pictures.
Copley Gallery: Miss Perry's Paintings.
Kimball Gallery: Scott and Fowles' Collections.
Vose's Gallery: Paintings by Mr. Pierce and Mr. Tompkins.

THEATER NOTES.

Hollis-street: "Israel," by Bernstein.
Majestic: "Dick Whittington."
Tremont: "Rebecca of Sunnybrook Farm."
Boston: "Bright Eyes."
Colonial: Adeline Genee in "The Silver Star."
Park: "The Man from Home."